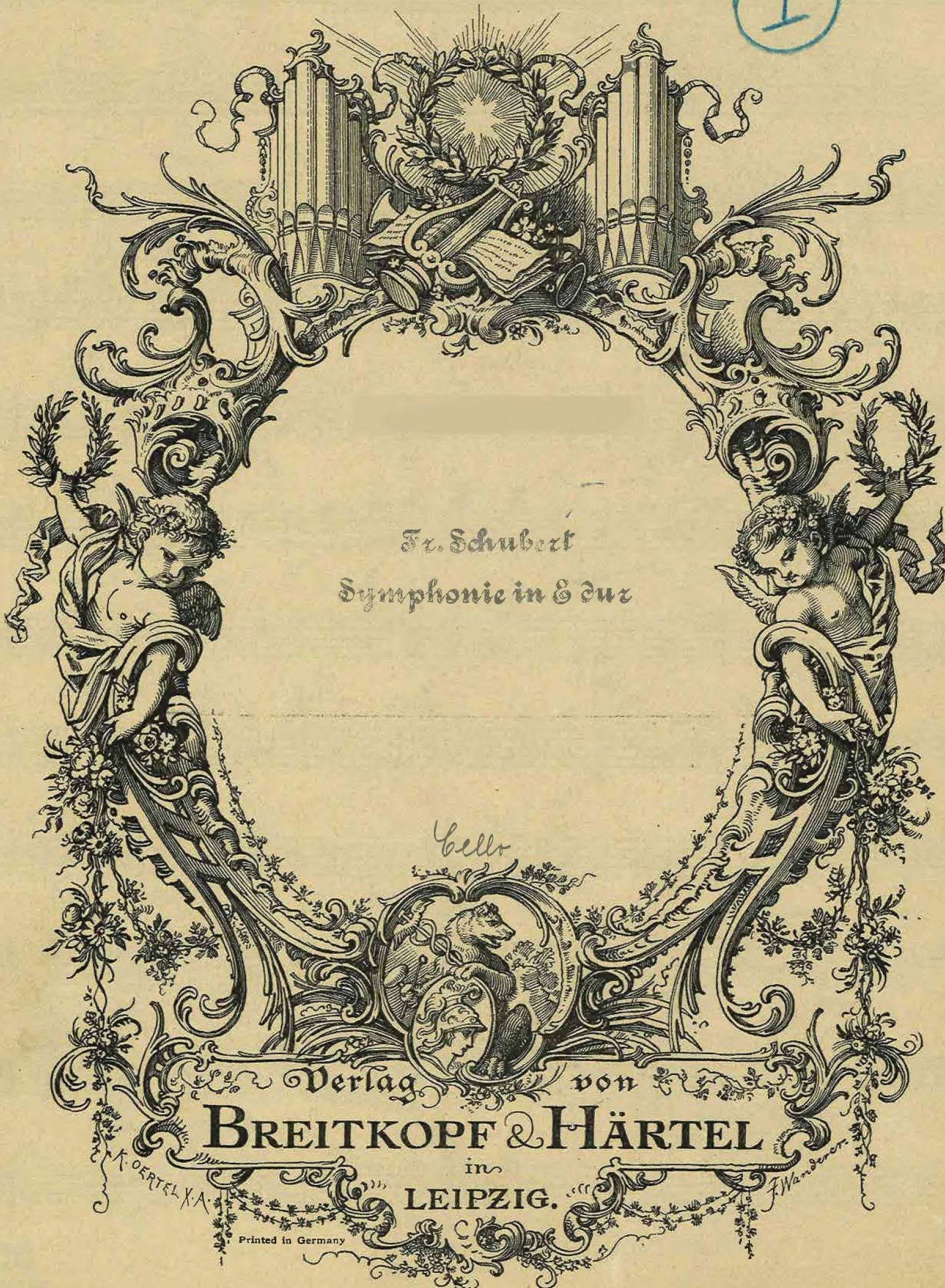


## Breitkopf &amp; Härtels Orchesterbibliothek

①









# Violoncello.

Symphonie in E-Moll. (Skizze) v. Franz Schubert.

Vervollständigt v. S. F. Barnett.

*Allegro.*

*pizz.*  
*pp*

*arco*

*marc.*  
*f pesante*

*Dim.*

*decresc.*

*A<sup>p</sup>*

*5p cresc.*

*5p I*

*5p I*

*5p I*

*5p I*

*pizz.*  
*pp*

*arco*





2.

*Allegro.*

*Violoncello.*

Handwritten musical score for Violoncello, featuring 14 staves of music in G major (one sharp) and 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings include:

- arco* (first staff)
- pp* (second staff)
- pp* (seventh staff)
- pp* (eighth staff)
- arco* (tenth staff)
- cresc.* (eleventh staff)

The score concludes with a final melodic line on the last two staves.



Violoncello.

3.

Handwritten musical score for Violoncello, page 3. The score consists of 12 staves of music in G major (one sharp). The notation includes various note values, rests, and fingerings. A double bar line with a 'D' above it and a '10' below it appears on the 8th staff. The 9th staff begins with a treble clef and contains a first ending marked 'Re. 1.'. The 10th staff has a 'p stacc.' marking. The piece concludes on the 12th staff with a final measure containing a '5' above the staff line.





Handwritten musical score for Violoncello, page 4. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). It begins with a large '5' and an 'E' above the first staff, indicating a fifth and the note E. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'pp' (pianissimo) and 'cresc.' (crescendo). The score includes numerous fingerings (e.g., 1, 2, 3, 4, 5) and bowing indications (e.g., 'p' for pizzicato). A section of the score is marked with a large '4' and a checkmark, possibly indicating a specific fingering or bowing technique. The score concludes with a double bar line and a dashed line below the final staff.



Risolucello.

Handwritten musical score for Violoncello. The score consists of 13 staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). It contains a melodic line with various fingerings (4, 3, 4, 4, 4) and a '1' above a note. The second staff has a bass clef and a key signature of three sharps. It contains a bass line with a 'V' above a note, a 'marcato' marking, and a 'cresc.' marking. The third staff has a bass clef and a key signature of three sharps. It contains a bass line with a '9 tempo' marking. The fourth staff has a bass clef and a key signature of three sharps. It contains a bass line with a 'p' marking. The fifth staff has a bass clef and a key signature of three sharps. It contains a bass line with a 'dim.' marking. The sixth staff has a bass clef and a key signature of three sharps. It contains a bass line with a 'sempre p' marking. The seventh staff has a bass clef and a key signature of three sharps. It contains a bass line with a 'sempre' marking. The eighth staff has a bass clef and a key signature of three sharps. It contains a bass line with a 'p' marking. The ninth staff has a bass clef and a key signature of three sharps. It contains a bass line with a 'sempre p' marking. The tenth staff has a bass clef and a key signature of three sharps. It contains a bass line with a 'poco cresc.' marking. The eleventh staff has a bass clef and a key signature of three sharps. It contains a bass line with a 'cresc.' marking. The twelfth staff has a bass clef and a key signature of three sharps. It contains a bass line with a 'poco' marking. The thirteenth staff has a bass clef and a key signature of three sharps. It contains a bass line with a 'poco' marking and a 'No. 5.' marking.





6.

*Violoncello.*

Handwritten musical score for Violoncello, page 6. The score consists of 12 staves of music in G major (one sharp). It features various musical notations including notes, rests, and dynamic markings. A diagonal line is drawn across the middle of the page, crossing out the 4th, 5th, and 6th staves. The 7th staff has a circled '8' and a crossed-out section. The 8th staff has a circled '8' and a crossed-out section. The 9th staff has a circled '8' and a crossed-out section. The 10th staff has a circled '8' and a crossed-out section. The 11th staff has a circled '8' and a crossed-out section. The 12th staff has a circled '8' and a crossed-out section.

Dynamic markings include *cresc.* (crescendo) and *fz* (forzando). The score concludes with a double bar line and the letters **I K** and **PP** (pianissimo).



Pisloncello.

7.

Handwritten musical score for a cello, consisting of 12 staves. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as notes, rests, and dynamic markings. The word "pizz." is written above the third staff, and "marcato" is written below the twelfth staff. The score is marked with several "4"s, likely indicating fingerings or measures. There are also some handwritten annotations like "Viola" and "V R." near the bottom staves. The notation includes slurs, ties, and various rests.





press.

marc.

M

sim.

pp

santabile

N (per a per a più animato.)

PP

cresc

f

ppp



## 9.



Handwritten musical score for Violoncello, page 10. The score is written in G major (one sharp) and 4/4 time. It features various musical notations including notes, rests, and dynamic markings.

Section A is marked with a large 'A' and a '10' above it. Section B is marked with a large 'B' and a '2' above it. The score includes dynamic markings such as *mezzo.*, *dim.*, *p*, *ppp*, *sf*, *sfz*, and *santabile*. There are also performance instructions like *credo.* and *dim.* written above the notes.

The score is divided into measures by vertical bar lines. Some measures contain multiple notes, while others contain rests. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. There are also some handwritten annotations, such as 'Fr. I.' and 'Violoncello.' at the top.



Violoncello. V

11.

Handwritten musical score for Violoncello V, page 11. The score consists of 12 staves of music in G major (one sharp). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. Handwritten annotations include "poco cresc.", "dim.", "cresc.", and "p". There are also some handwritten "17" and "H" marks. The music features a mix of eighth, sixteenth, and quarter notes, with some complex rhythmic patterns and slurs indicating phrasing. The key signature is G major, and the time signature is not explicitly shown but appears to be 4/4 based on the bar lines and note values.





## Violoncello.

Handwritten musical score for Violoncello, first section. The score consists of five staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). The second staff has a bass clef and a key signature of three sharps. The third staff has a bass clef and a key signature of three sharps. The fourth staff has a bass clef and a key signature of three sharps. The fifth staff has a bass clef and a key signature of three sharps. The score includes various musical notations such as notes, rests, and dynamic markings. The word "santabile" is written below the third staff. The word "rall." is written above the fourth staff. The word "dim." is written below the fifth staff. The word "pp" is written below the second staff. The word "p" is written below the fourth staff. The word "allegro" is written above the first staff.

*santabile*

*rall.*

*dim. pp*

*p*

*allegro*

Scherzo.*Allegro vivace.*

Handwritten musical score for Violoncello, second section (Scherzo). The score consists of six staves. The first staff has a treble clef and a key signature of three sharps. The second staff has a bass clef and a key signature of three sharps. The third staff has a bass clef and a key signature of three sharps. The fourth staff has a bass clef and a key signature of three sharps. The fifth staff has a bass clef and a key signature of three sharps. The sixth staff has a bass clef and a key signature of three sharps. The score includes various musical notations such as notes, rests, and dynamic markings. The word "mf" is written below the first staff. The word "cresc." is written below the second staff. The word "p" is written below the third staff. The word "pizz." is written below the fourth staff. The word "arco" is written below the fifth staff. The word "p" is written below the sixth staff. The word "dim." is written below the sixth staff.

*mf*

*cresc.*

*p*

*pizz.*

*arco*

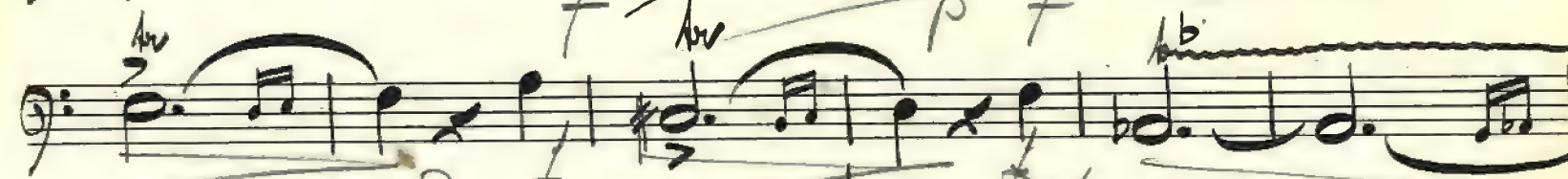
*p*

*dim.*



Violoncello.

13.





## Violoncello.

Handwritten musical score for Violoncello, page 14. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of 12 staves of music.

Key markings and annotations include:

- Staff 1: *cresc.*
- Staff 2: *p*, *cresc.*, *fin*
- Staff 3: First ending bracket, *1.*
- Staff 4: First ending bracket, *Poco meno Allegro.*
- Staff 5: *1-10*
- Staff 6: *10*
- Staff 7: *poco*
- Staff 8: *2.*, *pizz.*
- Staff 9: *1*, *12*
- Staff 10: *Re. I.*, *p*
- Staff 11: *5*, *6*, *4*, *8*
- Staff 12: *4*, *sec.*



Violoncello.

15.

First system of music for Violoncello. It consists of two staves. The first staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic. The second staff is in treble clef with the same key signature and time signature. It begins with a *pp* dynamic and a *Scherzo.* (Scherzo) marking. The system concludes with a *Da Capo.* (Da Capo) marking.

Allegro giusto.

Second system of music for Violoncello, titled Allegro giusto. It consists of ten staves. The first staff is in bass clef with a key signature of three sharps and a 2/4 time signature. It begins with a *pizz.* (pizzicato) marking and a *p* (piano) dynamic. The second staff is in bass clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature, featuring a *arco* (arco) marking. The fourth staff is in bass clef with the same key signature and time signature, featuring a *poco cresc.* (poco crescendo) marking and a *dim.* marking. The fifth staff is in bass clef with the same key signature and time signature, featuring a *pizz.* marking and a *3* (triple) marking. The sixth staff is in bass clef with the same key signature and time signature, featuring a *arco* marking and a *p* dynamic. The seventh staff is in bass clef with the same key signature and time signature, featuring a *cresc.* (crescendo) marking and a *dim.* marking. The eighth staff is in bass clef with the same key signature and time signature, featuring a *f* (forte) dynamic. The ninth staff is in bass clef with the same key signature and time signature, featuring a *cresc.* marking. The tenth staff is in bass clef with the same key signature and time signature, featuring a *cresc.* marking and a *1* (first ending) marking.



16.

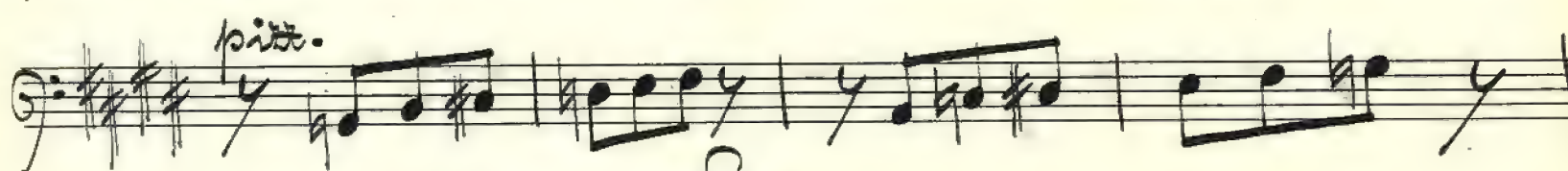
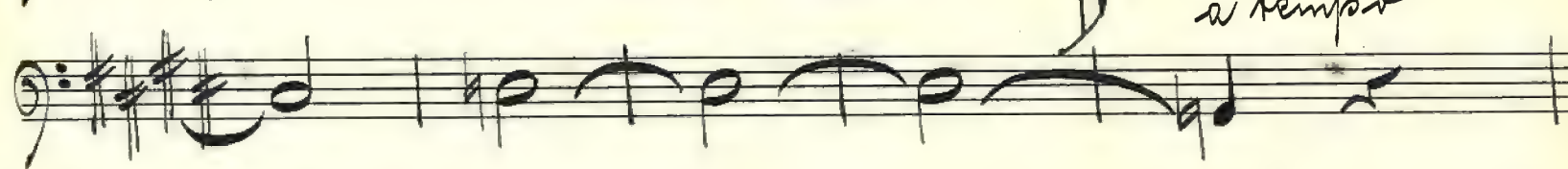
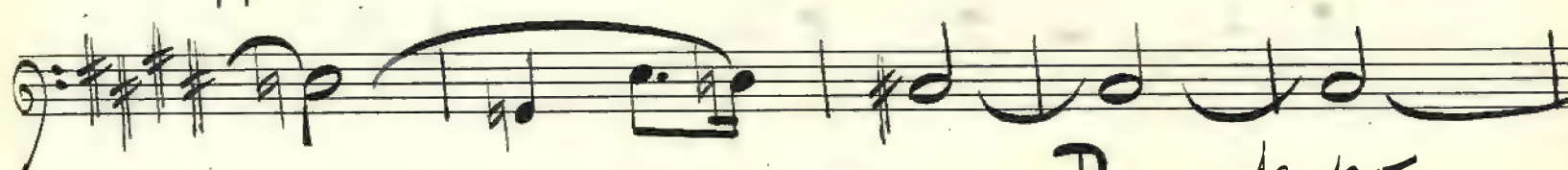
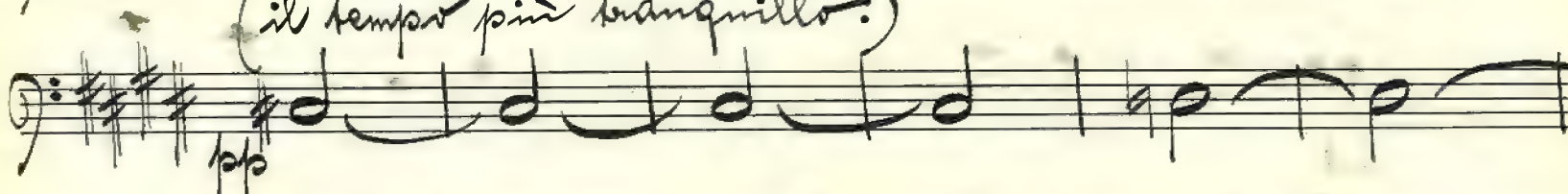
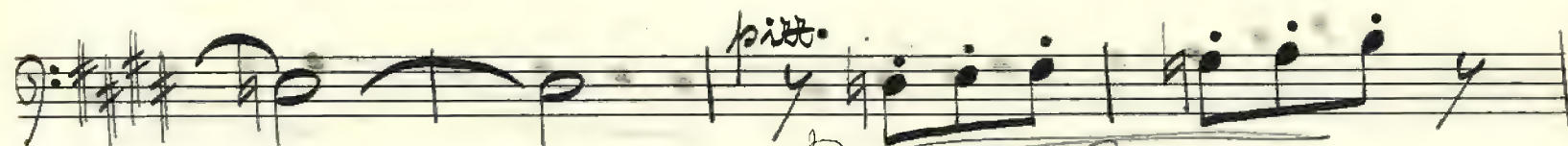
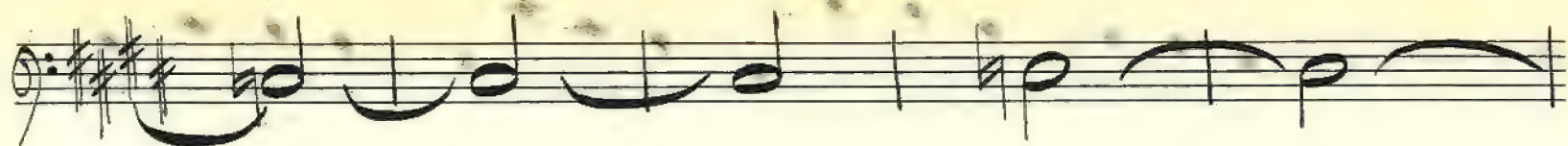
## Violoncello.

Handwritten musical score for Violoncello, page 16. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). It consists of 14 staves of music. The first staff begins with a '1' above the first measure. The second staff has 'cresc.' written below it. The third staff has a '5x' written below it. The fourth staff has a 'B' written below it. The fifth staff has a '2' written below it. The sixth staff has 'pp' written below it. The seventh staff has 'cresc.' written below it. The eighth staff has a '2' written below it. The ninth staff has a '1' written below it. The tenth staff has a '2' written below it. The eleventh staff has a '1' written below it. The twelfth staff has a '2' written below it. The thirteenth staff has a '1' written below it. The fourteenth staff has a '2' written below it. The score includes various musical notations such as notes, rests, and dynamic markings.



Piroloncello.

17.



*Alti subito.*



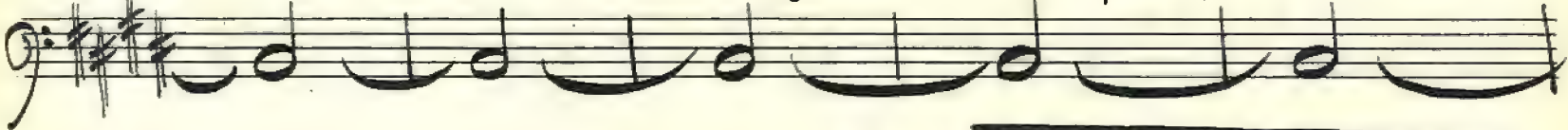
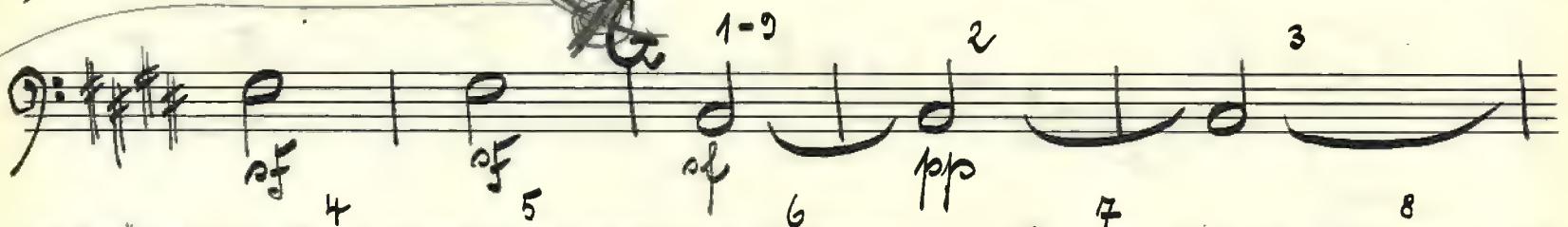
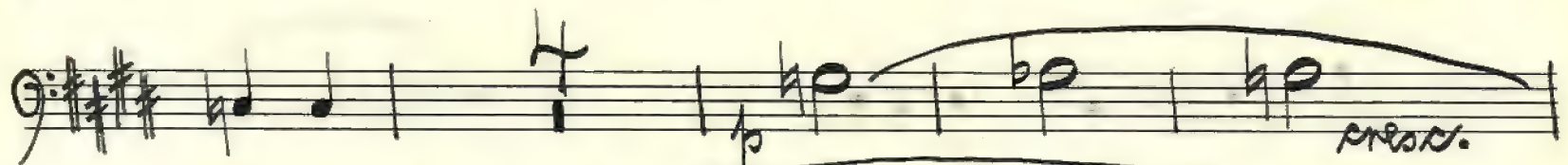
## Pioloncello.

Handwritten musical score for Pioloncello, page 18. The score consists of 12 staves of music in 3/4 time, key of D major. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations in italics include 'mf', 'p', 'ancr', 'suivez', 'Sim.', 'ppp', 'pres.', 'exp.', 'D#', 'V', 'sf', 'F', and 'pres.'. Fingering numbers 1-8 are written above the notes on the fourth staff. The score ends with a large 'X' mark on the twelfth staff.



Violoncello.

19.





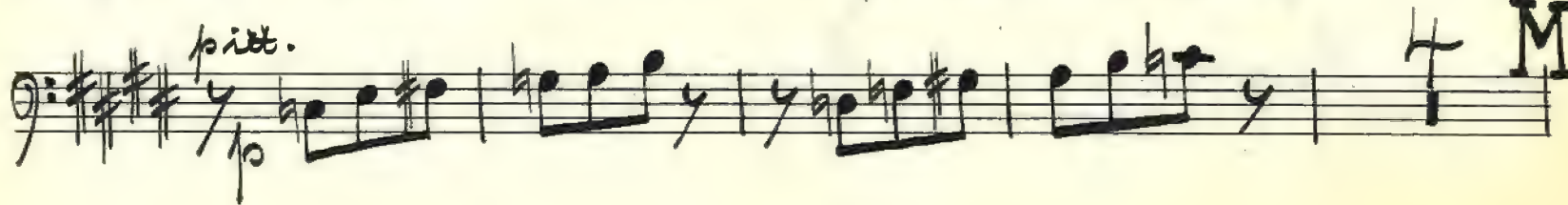
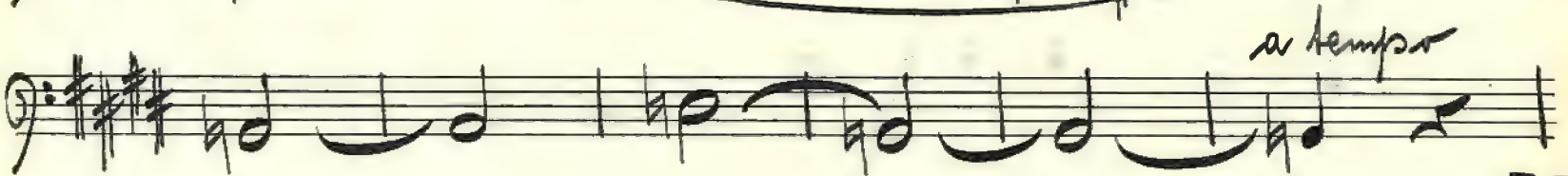
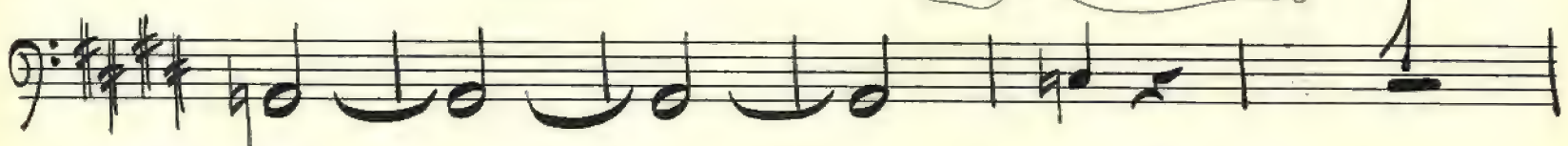
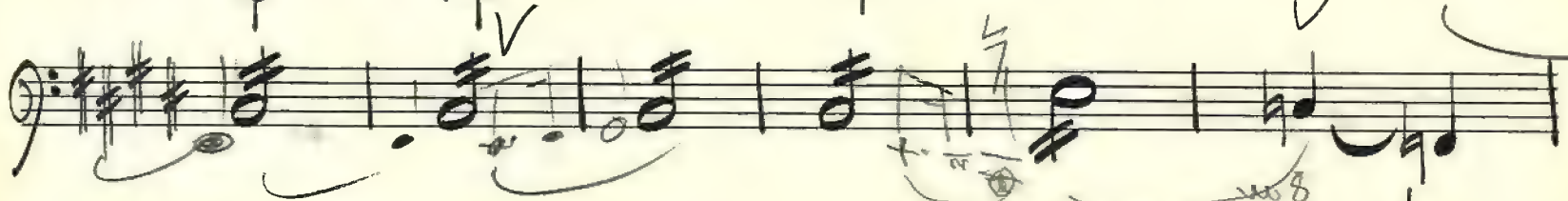
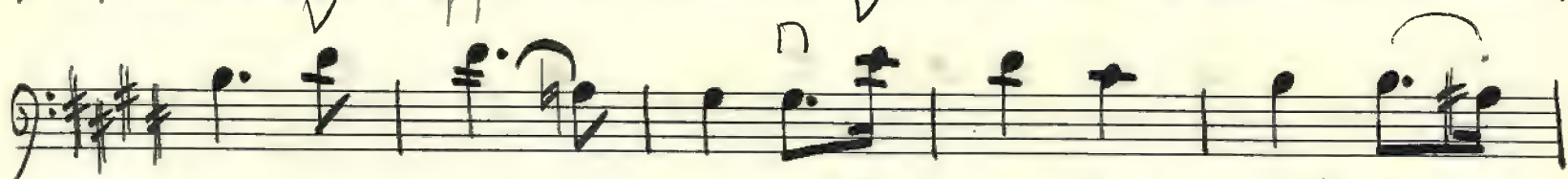
## Violoncello.

Handwritten musical score for Violoncello, page 20. The score is in G major (one sharp) and 3/4 time. It consists of 14 staves. The first staff begins with a large 'H' and a 'p.' dynamic. The fourth staff has a '20' measure rest and a 'fz.' dynamic. The sixth staff has a 'cresc.' marking. The seventh staff has a 'f' dynamic and the instruction 'con passione'. The eighth staff has a 'dim.' marking. The eleventh staff has a 'dim.' marking. The twelfth staff has a 'K' marking. The thirteenth staff has a 'cresc.' marking. The fourteenth staff has a 'marc.' marking.



*Violoncello.*  $\vee$   $n$   $\vee$

21.





Handwritten musical score for "Nimrod" by Mendelssohn, Op. 18, No. 2. The score is written on ten staves, featuring a variety of musical notations including treble and bass clefs, key signatures of three sharps (F#, C#, G#), and time signatures of 4/4 and 2/4. The piece begins with a "M" time signature and "Fr." (Forte) dynamic. The score includes numerous musical ornaments, slurs, and dynamic markings such as "pizz.", "ppp", "dim. suaves", "cresc.", and "N". The notation is dense and expressive, capturing the essence of the original composition.



*Violoncello.*

23.

*cresc.*

*cresc.*

*5r.*

*R*

*5*

*6*

*7*

*8*

*Tutti subito.*



24.

*Violoncello.*

*mf*

*poco riten.*

*cresc.*

*per più animato*

*B*

*B*

*riten.*

*Fine.*







# COLLEGIUM MUSICUM

Auswahl älterer Kammermusikwerke für den praktischen Gebrauch bearbeitet und herausgegeben von  
HUGO RIEMANN und anderen

- E. F. dall'Abaco (1675—1742)**  
Sonata da chiesa a tre in G dur. Op. 31V.  
Kammermusik-Bibliothek 1669/70. [C. M. 41]  
Sonata da chiesa in D dur. Op. 3V.  
Kammermusik-Bibliothek 1671/72. [C. M. 42]  
Sonata da camera in A moll. Op. 3IX.  
Kammermusik-Bibliothek 1673/74. [C. M. 43]  
**Franz Asplmayr (17.—1785)**  
Trio in F dur. Op. 51.  
Kammermusik-Bibliothek 1861/62. [C. M. 39]  
Quartett in D dur. Op. 2II. Für 2 Viol., Vla. u. Vcello.  
Kammermusik-Bibliothek 1867/68. [C. M. 40]  
**Joh. Chr. Bach (1735—1782)**  
Trio in D dur. Für Klavier, Violine und Violoncello.  
Kammermusik-Bibliothek 1837/38. [C. M. 19]  
**K. Phil. Em. Bach (1714—1788)**  
Trio in G dur.  
Kammermusik-Bibliothek 1829/30. [C. M. 16]  
**Antonio Caldara (1670—1736)**  
Trio da chiesa in H moll.  
Kammermusik-Bibliothek 1873/74. [C. M. 44]  
**W. Friedemann Bach (1710—1784)**  
Trio in B dur.  
Kammermusik-Bibliothek 1875/76. [C. M. 45]  
**Joh. Friedr. Fasch (1688—1758)**  
Trio in D moll. Kanon für Violine, Vla. u. Vcello. mit Klav.  
Kammermusik-Bibliothek 1815/16. [C. M. 8]  
Trio in D dur. Kanon für Violine, Vla. u. Vcello. mit Klav.  
Kammermusik-Bibliothek 1817/18. [C. M. 9]  
Trio in A moll.  
Kammermusik-Bibliothek 1819/20. [C. M. 10]  
Trio in F dur.  
Kammermusik-Bibliothek 1821/22. [C. M. 11]  
Trio in G dur.  
Kammermusik-Bibliothek 1823/24. [C. M. 12]  
Sonata a 4 in D moll. Für 2 Violinen, Viola u. Vcello.  
Part. u. Stimmen Kammermusik-Bibl. 1654/55. [C. M. 13]  
**Anton Filtz (1735—1760)**  
Trio in Es dur. Op. 3V.  
Kammermusik-Bibliothek 1831/32. [C. M. 17]  
**Christ. Förster (1693—1745)**  
Suite mit Ouvertüre in G dur. Für 2 Violinen, Viola  
und Violoncello (Streichorchester). Part. u. Stimmen.  
Kammermusik-Bibliothek 1663/64. [C. M. 22]

- Chr. W. von Gluck (1714—1787)**  
Tríosone Nr. 1 in C dur.  
Kammermusik-Bibliothek 1847/48. [C. M. 32]  
Tríosone Nr. 2 in G moll.  
Kammermusik-Bibliothek 1849/50. [C. M. 33]  
Tríosone Nr. 3 in A dur.  
Kammermusik-Bibliothek 1851/52. [C. M. 34]  
Tríosone Nr. 4 in B dur.  
Kammermusik-Bibliothek 1853/54. [C. M. 35]  
Tríosone Nr. 5 in Es dur.  
Kammermusik-Bibliothek 1855/56. [C. M. 36]  
Tríosone Nr. 6 in F dur.  
Kammermusik-Bibliothek 1857/58. [C. M. 37]  
Tríosone Nr. 7 in E dur.  
Kammermusik-Bibliothek 1859/60. [C. M. 38]  
**Fr. J. Gossec (1734—1829)**  
Trio in Es dur. Op. 91. Für 2 Violinen u. Violoncello.  
Kammermusik-Bibliothek 1879/80. [C. M. 47]  
**J. G. Graun (1698—1771)**  
Trio in F dur. Für Oboe (I. Viol.), Viola, Vcello. u. Klav.  
Kammermusik-Bibliothek 1837/38. [C. M. 24]  
Trio in G dur.  
Kammermusik-Bibliothek 1839/40. [C. M. 25]  
Trio in C moll.  
Kammermusik-Bibliothek 1841/42. [C. M. 26]  
**Anton Jiránek (1712—1761)**  
Trio in A dur.  
Kammermusik-Bibliothek 1827/28. [C. M. 15]  
**Joh. Ludw. Krebs (1713—1780)**  
Trio (Suite mit Ouvertüre) in D dur. Für Flöte (I. Viol.),  
Violine, Violoncello und Klavier.  
Kammermusik-Bibliothek 1865/65. [C. M. 31]  
**Pietro Locatelli (1693—1764)**  
Trio in G dur. Op. 31. Für 2 Viol. (Flöten), Vcello u. Klav.  
Kammermusik-Bibliothek 1835/36. [C. M. 21]  
**Jos. Mysliweček (1737—1781)**  
Trio in B dur. Op. 1IV. Für Flöte (I. Viol.), Violine,  
Violoncello und Klavier.  
Kammermusik-Bibliothek 1833/34. [C. M. 20]  
**G. B. Pergolese (1710—1736)**  
Trio Nr. 1 in G dur.  
Kammermusik-Bibliothek 1843/44. [C. M. 29]  
Trio Nr. 2 in B dur.  
Kammermusik-Bibliothek 1845/46. [C. M. 30]

- Nicola Porpora (1686—1766)**  
Trio in D dur.  
Kammermusik-Bibliothek 1863/64. [C. M. 23]  
**Franz Xaver Richter (1709—1789)**  
Sonata da camera in A dur. Für Violine (Flöte), Violon-  
cello und obligates Klavier.  
Kammermusik-Bibliothek 1735/36. [C. M. 18]  
Streichquart. in C dur. Op. 51. Für 2 Viol., Vla. u. Vcello.  
Kammermusik-Bibliothek 1902a/b. [C. M. 51]  
**Antonio Sacchini (1734—1786)**  
Tríosone in G dur. aus Op. 1.  
Kammermusik-Bibliothek 1877/78. [C. M. 46]  
**Gioseffo Sammartini (c. 1700—1770)**  
Trio in A moll. Op. 3IX.  
Kammermusik-Bibliothek 1869/70. [C. M. 27]  
**G. B. Sammartini (1704—1774)**  
Trio in Es dur. Op. 1III.  
Kammermusik-Bibliothek 1871/72. [C. M. 28]  
**Johann Schobert (gest. 1767)**  
Quartett in F moll. Op. 7II.  
Kammermusik-Bibliothek 1900/01. [C. M. 50]  
**Johann Stamitz (1717—1757)**  
Orchestertrio in C dur. Op. 1I.  
Kammermusik-Bibliothek 1801/02. [C. M. 1]  
Orchestertrio in A dur. Op. 1II.  
Kammermusik-Bibliothek 1803/04. [C. M. 2]  
Orchestertrio in F dur. Op. 1III.  
Kammermusik-Bibliothek 1805/06. [C. M. 3]  
Orchestertrio in D dur. Op. 1IV.  
Kammermusik-Bibliothek 1807/08. [C. M. 4]  
Orchestertrio in B dur. Op. 1V.  
Kammermusik-Bibliothek 1809/10. [C. M. 5]  
Orchestertrio in G dur. Op. 1VI.  
Kammermusik-Bibliothek 1811/12. [C. M. 6]  
Orchestertrio in C moll. Op. 4III.  
Kammermusik-Bibliothek 1896/97. [C. M. 48]  
Orchestertrio in E dur. Op. 5III.  
Kammermusik-Bibliothek 1813/14. [C. M. 7]  
Orchestertrio in C dur. Op. 9VI.  
Kammermusik-Bibliothek 1898/99. [C. M. 49]  
**G. Phil. Telemann (1681—1767)**  
Trio in Es dur.  
Kammermusik-Bibliothek 1825/26. [C. M. 14]

Die Besetzung ist, wenn nicht anders angegeben: 2 Violinen, Violoncello und Klavier

Die Nummern des Collegium musicum sind in [ ] angegeben

## G. F. HÄNDEL: KAMMERSONATEN

Für Flöte oder Oboe oder Violine mit Cembalo (Violoncello ad libitum)

Auf Grund von Fr. Chrysanders Gesamtausgabe der Werke Händels nach den Quellen revidiert und für den praktischen Gebrauch  
bearbeitet von MAX SEIFFERT

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|--|---|--|---|
| Nr. 1 E moll. Für Flöte. Op. 1 Nr. 1a.<br>Kammermusik-Bibliothek 1371. | Nr. 7 G moll. Für Oboe. Op. 1 Nr. 6.<br>Kammermusik-Bibliothek 1377.      | Nr. 13 F dur. Für Violine. Op. 1 Nr. 12.<br>Kammermusik-Bibliothek 1383. | Nr. 18 E moll. Für Flöte.<br>Kammermusik-Bibliothek 1388.         |
| Nr. 2 E moll. Für Flöte. Op. 1 Nr. 1b.<br>Kammermusik-Bibliothek 1372. | Nr. 8 C dur. Für Flöte. Op. 1 Nr. 7.<br>Kammermusik-Bibliothek 1378.      | Nr. 14 D dur. Für Violine. Op. 1 Nr. 13.<br>Kammermusik-Bibliothek 1384. | Nr. 19 H moll. Für Flöte.<br>Kammermusik-Bibliothek 1389.         |
| Nr. 3 G moll. Für Flöte. Op. 1 Nr. 2.<br>Kammermusik-Bibliothek 1373.  | Nr. 9 C moll. Für Oboe. Op. 1 Nr. 8.<br>Kammermusik-Bibliothek 1379.      | Nr. 15 A dur. Für Violine. Op. 1 Nr. 14.<br>Kammermusik-Bibliothek 1385. | Nr. 20 C dur. Für Viola da Gamba.<br>Kammermusik-Bibliothek 1390. |
| Nr. 4 A dur. Für Violine. Op. 1 Nr. 3.<br>Kammermusik-Bibliothek 1374. | Nr. 10 H moll. Für Flöte. Op. 1 Nr. 9.<br>Kammermusik-Bibliothek 1380.    | Nr. 16 E dur. Für Violine. Op. 1 Nr. 15.<br>Kammermusik-Bibliothek 1386. | Nr. 21 G dur. Für Violine.<br>Kammermusik-Bibliothek 1391.        |
| Nr. 5 A moll. Für Flöte. Op. 1 Nr. 4.<br>Kammermusik-Bibliothek 1375.  | Nr. 11 G moll. Für Violine. Op. 1 Nr. 10.<br>Kammermusik-Bibliothek 1381. | Nr. 17 A moll. Für Flöte.<br>Kammermusik-Bibliothek 1387.                |   |
| Nr. 6 G dur. Für Flöte. Op. 1 Nr. 5.<br>Kammermusik-Bibliothek 1376.   | Nr. 12 F dur. Für Flöte. Op. 1 Nr. 11.<br>Kammermusik-Bibliothek 1382.    |  |   |

## G. F. HÄNDEL: KAMMERTRIOS

Für 2 Oboen, Flöten oder Violinen mit Violoncello und Cembalo

Auf Grund von Fr. Chrysanders Gesamtausgabe der Werke Händels nach den Quellen revidiert und für den praktischen Gebrauch  
bearbeitet von MAX SEIFFERT

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| Nr. 1 B dur. Für 2 Oboen, Fagott und Cembalo.<br>Kammermusik-Bibliothek 1911.  | Nr. 9 F dur. Für 2 Violinen, Violoncello u. Cembalo.<br>Kammermusik-Bibliothek 1919.  | Nr. 17 D dur. Für 2 Viol., Vcello. u. Cemb. Op. 5 Nr. 2.<br>Kammermusik-Bibliothek 1927.                         |
| Nr. 2 D moll. Für 2 Oboen, Fagott oder Violoncello<br>und Cembalo.<br>Kammermusik-Bibliothek 1912.                               | Nr. 10 E dur. Für 2 Violinen (Flöten, Oboen), Violon-<br>cello (Fagott) und Cembalo. Op. 2 Nr. 3.<br>Kammermusik-Bibliothek 1920. | Nr. 18 E moll. Für 2 Violinen (Flöten), Violoncello<br>und Cembalo. Op. 5 Nr. 3.<br>Kammermusik-Bibliothek 1928. |
| Nr. 3 Es dur. Für Oboe, Violine, Violoncello oder<br>Fagott und Cembalo.<br>Kammermusik-Bibliothek 1913.                         | Nr. 11 F dur. Für Flöte, Violine, Violoncello und<br>Cembalo. Op. 2 Nr. 4.<br>Kammermusik-Bibliothek 1921.                        | Nr. 19 G dur. Für 2 Violinen (Flöten), Violoncello<br>und Cembalo. Op. 5 Nr. 4.<br>Kammermusik-Bibliothek 1929.  |
| Nr. 4 F dur. Für 2 Oboen, Fagott (Vcello.) u. Cemb.<br>Kammermusik-Bibliothek 1914.  | Nr. 12 G moll. Für 2 Viol., (Flöten, Oboen), Violon-<br>cello (Fagott) und Cembalo. Op. 2 Nr. 5.<br>Kammermusik-Bibliothek 1922.  | Nr. 20 G moll. Für 2 Violinen (Flöten), Violoncello<br>und Cembalo. Op. 5 Nr. 5.<br>Kammermusik-Bibliothek 1930. |
| Nr. 5 G dur. Für 2 Oboen, Fagott oder Violoncello<br>und Cembalo.<br>Kammermusik-Bibliothek 1915.                                | Nr. 13 G moll. Für 2 Viol. (Flöten, Oboen), Violon-<br>cello (Fagott) und Cembalo. Op. 2 Nr. 6.<br>Kammermusik-Bibliothek 1923.   | Nr. 21 F dur. Für 2 Violinen (Flöten), Violoncello<br>und Cembalo. Op. 5 Nr. 6.<br>Kammermusik-Bibliothek 1931.  |
| Nr. 6 D dur. Für 2 Oboen, Fagott oder Violoncello<br>und Cembalo.<br>Kammermusik-Bibliothek 1916.                                | Nr. 14 G moll. Für 2 Viol., Violoncello u. Cembalo.<br>Kammermusik-Bibliothek 1924.   | Nr. 22 B dur. Für 2 Violinen (Flöten), Violoncello<br>und Cembalo. Op. 5 Nr. 7.<br>Kammermusik-Bibliothek 1932.  |
| Nr. 7 C moll. Für Flöte, Viol. u. Cembalo. Op. 2 Nr. 1.<br>Kammermusik-Bibliothek 1917.  | Nr. 15 E dur. Für 2 Violinen, Violoncello u. Cembalo.<br>Kammermusik-Bibliothek 1925.   |  |
| Nr. 8 G moll. Für 2 Violinen (Flöten, Oboen) Violon-<br>cello (Fagott) und Cembalo. Op. 2 Nr. 2.<br>Kammermusik-Bibliothek 1918. | Nr. 16 A dur. Für 2 Violinen (Flöte), Violoncello<br>und Cembalo. Op. 5 Nr. 1.<br>Kammermusik-Bibliothek 1926.                    |  |